

# Susan Morris: Marking Time

Margaret Iversen

## 1. The Shadow of the Subject

In his essay 'Surrealist Precipitates: Shadows Don't Cast Shadows' (1994), Denis Hollier claims that early Surrealist autobiographical writing amounted to 'the search for what, in literary space, would be an equivalent of what a shadow is in pictorial space; an index that makes the work lose all virtuality'.<sup>1</sup> Hollier connects the incorporation of shadows in the visual arts in the 1920s with a contemporaneous form of diary-like literature, exemplified by André Breton's anti-novel *Nadja* (1928).<sup>2</sup> Just as the cast shadow indicates the object, the 'I' indicates the subject of enunciation, opening up language to its immediate performative circumstances. By using a diaristic, first-person narrator, Breton adopted a verbal position that, like the shadow, is dependent on reality. One consequence of this strategy is that the unfolding of his autobiographical narrative was just as unanticipated by the author as it is by the reader. The first person, in this instance, is not an expressive subject, but one who combines a performative strategy with an objective, neutral stance. Breton was motivated by his sense that the so-called realist novel in fact suffered from 'a paucity of reality', so he included in his texts characters who existed, who were identifiable in 'real life' by their names. In Breton's *Mad Love* (1937), the recording of experiences as in a medical report is recommended: 'No incident should be omitted, no name altered, lest the arbitrary make its appearance.'<sup>3</sup> His books are also liberally 'illustrated' with photographs. Hollier suggests that these, in combination with the inconclusiveness of the first-person narrative, effect an 'indexation of the tale.' The lack of arbitrary or fictitious elaboration, enforced by this indexical strategy, gives access to what

Walter Benjamin called a 'pristine intensity' that cuts through the banality of the everyday.<sup>4</sup>

Susan Morris takes the principle of the diaristic form as shadow or precipitate of the subject's activity to its ultimate conclusion. She adopts Breton's practice of scrupulously recording activities in the here and now, using the digital technologies of our time to assist her. Although Breton claimed to have adopted a tone 'as impersonal as possible,' like a neuropsychiatrist, he did not actually appropriate the instruments of that profession.<sup>5</sup> He did, however, refer to Surrealists who adopted this rigorous diaristic mode as 'modest recording instruments', indicating that certain technologies, such as the cardiograph, served as models in the impersonal, exacting recording of daily life as literature.<sup>6</sup>

Morris's project, too, has a quasi-scientific rigour and systematicity. Two strands of her work are considered here: her tapestries and diary. Producing the tapestries has involved wearing, for the past five years, an Actiwatch, a special device that monitors the intensity of a body's movements. At the end of each year, she sends this data to a factory in Belgium where it is converted into coloured threads and woven into a tapestry on a Jacquard loom, producing a graphic display of the minute-by-minute record of her activity and rest over the course of the year. Morris spent one coincident year making an unconventional diary. Here, again, the principles of automaticity and indexicality are evident, for many of the diary's entries consist of computer-generated slips of paper of the sort that accumulate at the bottom of one's handbag or pocket, such as receipts, bus tickets and boarding cards. These scraps, which might be seen as a kind of electronic form of involuntary or automatic writing, also index the time and place when they were acquired – like a photograph of a clock recording the exact moment of its exposure.

In a short piece on the subject of technology, indexicality and contingency, Mary Ann Doane writes:

The emergence of photographic and phonographic technologies in the nineteenth century seemed to make possible what had previously been beyond the grasp of representation – the inscription of contingency. Anything and everything in the order of materiality could be photographed, filmed or recorded, particularly the unexpected, the rupture in the fabric of existence.<sup>7</sup>

These technologies' capacity to capture the contingent, Doane argues, is based in their indexical nature. The indexicality of photography as a medium is, indeed, prized because it is partially outside of human control; it 'registers without consciousness of registration', and so allows special access to contingency. She further suggests that photography and film are potentially means of 'fulfilling a Utopian dream of resisting the naturalising force of institutionalising and regulating time'.<sup>8</sup>

Yet, if photography and film are potentially technologies resistant to the rationalisation and regulation of time, they are also partly responsible for it. In another context, Doane discusses how, around 1900, time became palpable. Modern metropolitan life, it became clear, is only possible given the imposition of a standard time. Railways, in particular, demanded synchronisation of schedules and clocks. Soon everyone was obliged to wear a watch – 'a kind of prosthetic device extending the capacity of the body to measure time'.<sup>9</sup> Time is externalised and must be consulted. The rationalisation of time invaded the workplace with machines for clocking in to work. Mechanisation invaded the body, as scientists armed with stopwatches measured workers' time and motion to calculate maximum efficiency. In short, time became lived differently owing to new technologies, including technologies of representation.<sup>10</sup> Jonathan Crary argues in *24/7: Late Capitalism and the Ends of Sleep* (2013) that the technologies of the Industrial Revolution have now been supplanted: the Information Age runs on a homogenous time of sleeplessness.<sup>11</sup>

## **2. The Figure in the Tapestry**

An Actiwatch is a device that looks like a faceless wristwatch. The data it collects on its wearer's sleep/wake patterns is fed into a computer, which then displays her varying activity levels in colour-coded graphs. For a series of Actigraph prints, Morris repurposed these scientific infographic printouts just as they came from the lab, showing her periods of 'being' and 'fading' over time: 'The bright colours are the trace of my activity "in the world", and the dark areas, the shadows, are when I'm "out of it", sleeping and, quite probably, dreaming.' What emerges

from this series is an ‘intermittence’ of the self – its memory blanks and involuntary recollections, its fluctuating presence and absence.

When Morris was awarded a Wellcome Trust grant in 2010 to make new work for the John Radcliffe Hospital, Oxford, she decided to make large tapestries by inputting data from the Actiwatch. Researchers into chronobiology have described our sleep patterns as being specific to individuals, determined by a combination of genes, culture and light exposure.<sup>12</sup> It is possible, then, to think of Morris’s work – the Actigraphs, tapestries and diaries – as automatic life-writing, and also as drawing, specifically involuntary, diagrammatic, displaced self-portraiture. *Sleep/Wake Pattern\_Year 2010* is one of three tapestries now permanently installed in the Radcliffe Hospital. The horizontal axis shows a record of activity across 365 consecutive days, while the vertical axis traces the variations in activity over the course of each day over that year. Since a day is 1440 minutes long and there is one thread allocated to each minute, the height of the tapestry is determined by this number of threads and the thickness of the chosen yarn; the width of the tapestry is determined by the width of the loom divided by 365. What looks like a night sky down the middle of the tapestry indicates the low levels of activity during the hours of darkness.<sup>13</sup> Although the tapestry is rigorously diagrammatic, it also has an intimacy; for example, the viewer can make out periods in which changes in the visual rhythm of the data indicate disruptions in Morris’s routine (I asked about two of these, and was given insider knowledge: a trip to New York City and an all-night session writing a lecture).

Morris’s choice of medium was prompted by a reading of Walter Benjamin’s ‘The Image of Proust’ (1929), and specifically his claim that Proust’s involuntary memory actually more closely resembles forgetting. Benjamin invoked an analogy with weaving: ‘when we awake each morning we hold in our hands, usually weakly and loosely, but a few fringes of the tapestry of lived life, as loomed for us by forgetting’. This is an inversion of the story of Penelope patiently waiting for the return of Odysseus and unravelling by night the pattern she wove on her loom during the day. Rather, it is our conscious, purposive activity that unravels the patterns formed at night.<sup>14</sup> Although Morris’s tapestries clearly show activity

during both night and day, the watch collects the data in the dark, so to speak, digitally registering an otherwise inaccessible behavioural unconscious.

The tapestries are an indexical diagram of five years of the artist's life. The equipment scrupulously records, but filters out everything except intensities of movement and periods of stillness. In this respect, the tapestries resemble one of Étienne-Jules Marey's diagrammatic chronographs. He wanted to capture the trajectory of the moving body in a single field, and tried to do so using a camera. However, the cumulative effect of overlapping photographic exposures tended to obscure the picture. To remedy this problem, Marey devised a way of blinding the camera to all but the most essential movements: he dressed his model in black velvet cloth; attached silver buttons and metallic strips to the joints and limbs; and had him move in front of a wall painted black. This figure, *un homme squelette* (a skeleton man), moved in a simulated night. As Doane notes in *The Emergence of Cinematic Time* (2002), Marey's method tended to 'de-familiarise, de-realise, even de-iconise the photographic'.<sup>15</sup> By filtering out excess information, Marey was able to produce a clean, temporal, graphic trajectory of an action. Although he was not aiming at artistic innovation, Marey's 'blinding' of the camera and his spinning disk shutter, which 'sampled' phenomena at regular intervals, allowed variations over time to register on a single light-sensitive plate and broke up the temporal unity of the pictorial field. As one commentator put it, he 'deconstructed the tableau-making, perspective-view of the camera'.<sup>16</sup>

Morris was attracted by the Actiwatch, which, like Marey's camera, automatically filters information, gathering specific data. She also liked the 'readymade' colours of the printouts established by the chronobiology lab: red for maximum activity, black for stillness and a graduated spectrum in between. In effect, the medical device created an aniconic self-portrait restricted to bodily motion in time. Equally important, for her, was the indexicality of the process, that is, the way it produces a shadow of even the most intimate moments of her daily life recorded over an extended period of time. Her highly coded, diagrammatic diary was literally generated by a 'modest recording instrument,' 'lest the arbitrary make its appearance'. The tapestry-graph is a template or grid, across which are

inscribed things that happened both inside and outside the regularity of calendar and watch time. Morris has said that she wanted 'to find a way of capturing things about my behaviour or mood, my feelings and my actions, that were unpredictable, erratic, accidental or irrational'.<sup>17</sup> This inscription of contingency may, as Doane says, be considered a way of registering the body's resistance to 'the naturalising force of institutionalising and regulating time'. And yet, Morris's project is also clearly about the effects of the 'rationalisation' of time in contemporary society. As she has written: 'The effects of electrical lighting, of organising ourselves around a "working day" and, more recently, of a 24-hour lifestyle, often operate at the expense of our natural sleep patterns; as current chronobiological research shows, the ensuing conflict risks damage to both mental and physical health.'<sup>18</sup> The Actiwatch might itself be seen as another rationalising and regulating prosthetic device enforcing what some scientists call 'sleep hygiene'.

Morris's Actigraph tapestries make us aware of both the natural and social circumstances in which she lived – they register the periodicity of the seasons in the northern hemisphere as well as our typical work schedules. A recent tapestry was aimed specifically at capturing this tension between artificial, socially imposed rhythms and the natural rhythms of the sun's rising and setting and seasonal changes, as well as the body's rhythms. *Long Exposure\_2010–2012* was made by using the Actiwatch's record of light levels, which are automatically recorded alongside the wearer's sleep/wake patterns; thus, this Heliograph tapestry represents the light levels recorded in the artist's immediate environment every day over a period of three years. The curvaceous figure down the centre of the piece shows the daily variation, with midday registered along the mid-line and 00:00 at the top edge, before it jumps to the bottom to start the next 24-hour cycle. Each of the 1,096 days of the three-year period is shown as a vertical thread. We can see the changes of light intensity and longevity across the seasons, starting from January 2010, on the left side of the tapestry, and then the passage of three summers and winters where the light areas bulge and contract.

The tapestry discriminates between natural and artificial light by registering a difference in light levels. It is interesting to note how the profile showing the

morning is much flatter than the evening above, indicating that Morris opened her curtains in the morning at the same hour regardless of seasonal fluctuations. Evenings, however, are speckled with dim electric light that goes late into the hours of natural darkness. As the artist has explained, 'living mainly in London, I am exposed to a lot of light pollution, plus I tend to work late into the night under electric lighting – in this way the time for sleeping is slowly eaten up by work and social pressures'.<sup>19</sup> The tapestry is crossed by two white lines where data was lost – a digital syncope or blanking that Morris welcomed.<sup>20</sup>

Morris's tapestries register both the effects of technological encroachment and the body's resistance to it.

My hope is that when drawn upon to generate artworks these 'tangled webs' – like illegible scribbles – can be seen as attempts to describe things that can't be put into words or easily represented; things to do with resisting bodies and non-compliant minds which, laid across a gridded field such as that within a calendar – the days, weeks, months of the year, plus the times of the day and of the night – record a body that goes its own way.<sup>21</sup>

The diagram is disrupted; across the clear grid, a disorderly presence registers itself.

### 3. The Shadow of Our Thoughts

To complement the diagrammatic tapestries, there is Morris's diary. She has given these encrypted life-writings, embodied in twelve tomes, a Latin title: *De Umbris Idearum* (Of the shadow cast by our thoughts). This title occurs in *The Rings of Saturn* (1995) by W.G. Sebald, when he – the narrator – refers to a rare book thus titled.<sup>22</sup> In Morris's diary, the shadow of the subject's thoughts, desires and anxieties fall upon the (art) object. The material in the diary is presented as impersonally determined, as if it came from elsewhere, automatically, like the fall of a shadow, or of rain. Although the book is only mentioned by Sebald in passing, the idea of an automatic form of mark-making resurfaces a page later when he praises seventeenth-century silk merchants' pattern books, which contain samples of woven textiles, and Sebald includes a photographic reproduction of one laid open across two pages. He regards the pattern book as a kind of true book,

‘of an iridescent, quite indescribable beauty as if they had been produced by Nature itself, like the plumage of birds’. The words ‘as if’ indicate that he is well aware of the weavers’ labour, and he also reproduces a drawing of a man strapped into a pre-industrial large-frame loom that looks like an elaborate instrument of torture.<sup>23</sup> In Morris’s diary, her own trip to Norwich in Sebald’s footsteps is recounted – to the same small museum where he, and later she, saw the pattern books. It is the sample’s context in an ordinary merchant’s catalogue that makes them so marvellous.

The diary, restricted to the year 2011, comprises twelve volumes that correspond to the months of the year. Small, multi-coloured paperbacks, their design is an homage to the Pelican Freud Library’s colour-coded series. The diary, of course, includes many more details of the artist’s daily life than the corresponding tapestry. Yet here again certain filters are in play: Morris’s approach is to chart her activity through technologies that automatically record it. As she has noted, ‘there are many other tracking devices around me that record what I am doing and how I am behaving that I have no control over and often do not know about, such as those that monitor my credit card usage or my movement through the city, recorded on CCTV or traced back through my mobile phone’. The image she invokes here of being caught up in the trammels of a giant network conjures up the depiction of the weaver harnessed to his loom.

It also recalls Lacan’s image of the subject caught up in the toils, or *les rets*, of language. Both the English and French terms relate to nets, veils and traps. The fine web of language, as Lacan made clear, constitutes a subject that is diffuse, intermittent, inconsistent. As Malcolm Bowie nicely put it, Lacan invented ‘a subject without subject-matter’.<sup>24</sup> One important point of reference for Morris is James Joyce’s *A Portrait of the Artist as a Young Man* (1916), part of which is narrated by an unreliable diarist. As Michael Levenson has pointed out: ‘He risks becoming “someone else” at every new utterance.’<sup>25</sup> This is partly owing to the nature of a diary, which restarts each day, in contrast to a memoir, which is written



from a single, retrospective position. In addition, the ideal of sincerity is shattered by the density of Joyce's prose, which amounts to 'a linguistic unconscious which carries meanings that do not depend on the intentions of the speaker'. Quite apart from Stephen Dedalus's own observations, 'language itself establishes connections, sees resemblances, marks differences. A space opens up between the self and its form of representation'.<sup>26</sup> The 'I' is a shifter – empty and open until filled by something outside it. Yet in the midst of the warp and weft of the text woven by language, there are moments of 'epiphany' or sudden revelation, similar to what Barthes identified as the *punctum* of the photograph.

In the history of art, there are not many examples of diaries presented as works of art. One thinks of Dieter Roth, who, in the mid-1970s, produced a work called *Flat Waste*, in an attempt to document a year of his life by collecting and preserving all items of waste less than five millimetres thick. There is also his *Solo Scenes*, from 1998, a video chronicle of the last year of his life, displayed on 128 video monitors. One might also think of Hanne Darboven's practice of filling commercial diary pages with her nearly perfect if nonsensical script, so that she seems to have turned herself into a writing machine. Neither of these precedents, for all their intrinsic interest, is very helpful in understanding Morris's practice. Her diary takes the form of an accumulation of a particular kind of litter – the sort of stuff one might attach to a bulletin board, fridge door or desktop.

We read the bits of paper that automatically register her activity, place, time and, in the case of restaurant receipts, where and what she ate and drank, what she paid and even who served her. On the first page of the diary, Morris declares her determination that the diary project be 'unpredictable and spontaneous – irrational even. Above all: it should be FACTUAL.' She relates this ambition to Virginia Woolf's love of what she calls 'rubbish reading'. The artist Moyra Davey has written of Woolf's love of second-hand bookshops, where one might find 'wild' and undomesticated books such as 'a wool merchant's chronicle of a business trip through Wales, written and self-published a hundred years prior':

It is the 'matter-of-factness,' the unpremeditated quality of these writings that is key to Woolf's delectation of them. Like the Surrealists who seized on the evocative, hallucinatory power of the found object, Woolf prized her chance literary finds and wrote of the paroxysms of pleasure they elicited with an intensity and craving of a gourmet.<sup>27</sup>

The Surrealist encounter with the found object, which is very often a found text, is key to Morris's relation to the world she inhabits – especially as Breton thought the encounter could be laced with unpleasure.<sup>28</sup>

In its accumulation of the flotsam and jetsam of urban life, Morris's diary bears comparison with Leo Steinberg's notion of the 'flatbed' picture plane, or the picture as receptive surface. In his influential essay 'Other Criteria' (1972), Steinberg proposed that, in the mid-twentieth century, a shift occurred from a vertical to a horizontal conception of the picture plane: this new work 'is no longer the analogue of a world perceived from an upright position, but a matrix of information conveniently placed in a vertical situation'.<sup>29</sup> He credited Marcel Duchamp for setting the precedent for this shift, through his painting *Tu m'* (1918) in particular because it includes tracings of the shadows of readymades in his studio.<sup>30</sup> The artist who did most to develop this new conception of the flatbed picture plane was Robert Rauschenberg, who, after an era of abstraction, 'let the world in again'.<sup>31</sup> What is remarkable about Steinberg's account, given that it was written in the early seventies, is how penetrated it is by the language of information technology. Rauschenberg, he pointed out, gave up the model of painting as a view through a window in exchange for a model of it as 'any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed – whether coherently or in confusion'.<sup>32</sup> Curiously, Steinberg moved between references to data and solid things. Examples of flatbed surfaces he offered include tabletops, studio floors, charts and bulletin boards, yet crucially, for Steinberg, Rauschenberg's surface stands in for mental processes in contact with the technological, mediatised world: '... dump, reservoir, switching centre, abundant with concrete references freely associated as in an internal monologue – the outward symbol

of the mind as a running transformer of the external world, constantly ingesting incoming unprocessed data to be mapped in an overcharged field'.<sup>33</sup> This material has been organised so as to 'maintain a symbolic continuum of litter, workbench and data-ingesting mind'. Steinberg sensed that information is often imperfectly registered: the pictures include the 'waste and detritus of communication – like radio transmission with interference; noise and meaning on the same wavelength'. The images render 'the ceaseless inflow of urban message, stimulus, and impediment.'<sup>34</sup>

Steinberg's description here is clearly of a kind of trauma of signification. Freud had a word for it: *Reizüberflutung*, or a flooding of the mind with an excess of stimulation. Benjamin adapted the concept to characterise life under modern capitalism. Rauschenberg's complex canvases, which picture the mind under the conditions of modernity, feature indexical traces that bypass intention – they are 'received, printed, impressed'. In short, Steinberg put forth an invitation to consider a work of art as a receptive surface wide open to the contingencies of urban life and mass media, to everyday traumas and world-historical events experienced at a distance through various media channels. Although Steinberg does not use the language of semiotics, it is clear that he conceives of the flatbed picture plane as a field that gathers indexical marks rather than a plane where an artist composes a picture. However suggestive Steinberg's description of Rauschenberg's practice may be for thinking about Morris's diaries, the analogy has its shortcomings: it gives the impression of a mind so porous to the world that the subject as receiver is not felt; the work is not autobiographical, not temporal, not diaristic. While Rauschenberg's assemblages have material density, compiling as they do magazine and newspaper clippings, Morris's diary looks like a continuous stream of data, like a stream of consciousness. The impression of media-saturation in Rauschenberg's work is replaced in Morris's by something less visible – a complex network of code, internet connections, transmissions, digital scanners and printers. Indeed, it is a different world today. I would argue,

however, that these two artists have in common an essentially photographic model of making: it as if the canvas or diary is photosensitive and capable of automatically registering ambient information. If Rauschenberg's canvases are images of the mind and its ceaseless activity, there are gaps in the flow of information, flaws in the circuit, which prevent any sense of the subject's full presence. As we've seen, Morris wants to convey an 'intermittence of the self'.<sup>35</sup> It is 'a transient, migratory, "I" that passes through many different forms, many different "speakers" – e.g. receipts, adverts newspaper articles... stuff that all goes through or erases the intermittent "Me"'.

Although I have stressed the indexicality and automaticity of Morris's processes, one should not neglect all the decisions that are made in setting up those processes. In the case of the tapestries, for example, the artist had to choose the colours of the silk and decide whether to show night or daytime down the middle of the tapestry. In the case of the diary, she had to decide at the outset what kind of material was to be entered, that is, what conditions were to be self-imposed. The diary reproduces many photographs that she took herself, but none are of people. We look at the photographs and their inclusions and absences, and indeed all the entries, for what they tell us about the person for whom they mean something.

The consequences of applying certain filters can be unexpected and revealing. Entering receipts of all kinds inevitably foregrounds money and consumption – the underlying economic conditions of daily life are laid bare. Other elements depend more on the restless eye and fluctuating mood of the artist. The news stories that attract her interest tend to concern disaster or its portent. Of course, these headlines also tend to have been sensationalised to sell copy. The frontispiece of the March volume hints at strange and unnatural occurrences: it is a download of a newspaper story of 19 March 2011, when, we read, the moon reached its closest point to Earth in two decades. The story irresistibly recalls Lars von Trier's film *Melancholia* (2011), about a rogue planet's collision with Earth. The world did not

end in March, but the Fukushima earthquake, tsunami and nuclear power station explosions did occur the following month.

Other diary incidences are less dramatic: idly googling something, the search machine predicts 'Birds fall from the sky'. Following-up a random predictive entry like this one is exemplary of Morris's method: as she has remarked, her 'eye is drawn to things on the periphery'. Barthes's principle of how the apparently insignificant *punctum* attracts one's eye is here applied to experience at large. The attitude is very like the free-floating consciousness recommended by Freud for eliciting productive associations in analysis. Indeed, Morris's ongoing psychoanalysis is a leitmotif; at one point she jokes: 'I *must* free-associate.' Googling as a form of automated free-association is demonstrated on the first page of the diary. On 1 January 2011, hung-over, dull in the head, she sits in front of her computer and types 'parched' into the browser in the hope of getting the diary going. Certain news stories snag her attention in her prevailing mood of foreboding and anxiety. In the ensuing pages, more ominous news items suggest internal malaise. Yet the exactly timed passages of Morris's own words are more directly revealing of her mood. Using a computer programme called Evernote, these entries were verbally recorded, automatically transcribed and chronologically ordered (along with all the other material gathered on different devices). 'My skin is too thin', she comments at one point. Anxieties include: ageing, minor ailments, work, pollution, relationships. She complains of depression, feelings of hollowness and loneliness. Her hypersensitivity is echoed in the many news items and photographs of animals – her cat, pre-eminently, but also dogs, and crazy ducks on the canal. There's also the sad case of Knut, the polar bear in Berlin Zoo: having been rejected by his mother and reared by a keeper, the white cub attracted a media frenzy, then died mysteriously, aged four.

The weather, seasons, times of the day, creatures, natural disasters and bodily travails are part of what might be called the elemental as opposed to the technological world. But in Morris's art, these things are entangled. The Heliographs are formed by digitally tracking patterns of natural light and seasonal

changes, yet the graph is muddied by artificial light and environmental pollution. Knut, reared by a human, could not live as a bear. Earthquakes impact nuclear reactors in 2011 in far-off Japan. Existential questions are referred to a machine that gathers data and produces graphs. The Happiness app promises to track when you are happiest and so contribute to your understanding of ‘what makes life worth living’. But who can deny that it is precisely this sort of self-surveillance that contributes to unhappiness? All this contributes to the unmistakeable evocation in Morris’s work of the ungovernable body of the hysteric in the nineteenth-century clinic, but now subjected to measure and confinement of a more pervasive and invisible kind. Yes, confined, but also ungovernable.

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Notes:

- 1 Denis Hollier, 'Surrealist Precipitates: Shadows Don't Cast Shadows' (trans. Rosalind Krauss), *October* 69, Summer 1994, p.124.
- 2 André Breton, *Nadja* (1928; trans. Richard Howard), London: Penguin Books, 1999.
- 3 André Breton, *Mad Love* (1937; trans. Mary Ann Caws), Lincoln: University of Nebraska Press, 1987, p.39.
- 4 Walter Benjamin, 'Surrealism: The Last Snapshot of the European Intelligentsia,' *One Way Street*, London: New Left Books, 1979, p.231.
- 5 Breton, 'Avant-dire (dépêche retardée)' (1962), in *Nadja*, Paris: Éditions Gallimard, 1965, p.6.
- 6 Breton, 'Manifesto of Surrealism' (1924), in *Manifestoes of Surrealism*, ed. and trans. Richard Seaver and Helen R. Lane, Ann Arbor: University of Michigan Press, 1969, pp.27–28. See also David Lomas, "'Modest Recording Instruments': Science, Surrealism and Visuality," *Art History* 27, no.4, September 2004, pp.627–51. Lomas discusses some examples of the Surrealists' appropriation of the graphic trace, including a collage by Max Ernst and a Salvador Dalí etching. See also contributions by Lomas, Morris, myself and others in *Tate Papers*, issue 18 ('Involuntary Drawing'), Autumn 2012.
- 7 Mary Ann Doane, 'Notes from the Field: Contingency,' *Art Bulletin* 94, issue 3, September 2012, p.348.
- 8 *Ibid.*
- 9 Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*, Cambridge, MA: Harvard University Press, 2002, p.4.
- 10 *Ibid.*, 7.
- 11 Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep*, London: Verso, 2013.
- 12 Russell Foster, 'Take a survey comparing the sleeping habits of Germans and Britons,' *The Guardian*, 27 April 2012, available at <http://www.theguardian.com/science/blog/2012/apr/27/survey-sleeping-habits-germans-britons> (last accessed on 11 May 2015).
- 13 This information is derived from posters Morris made for John Radcliffe Hospital, Oxford, and from conversations with the artist. For more information, see the artist's book *Susan Morris: Sontag Montag* (ed. Deirdre O'Dwyer), London: Five Years, 2009, which includes essays by Briony Fer, Ed Krčma and myself.
- 14 Walter Benjamin, 'The Image of Proust', in *Walter Benjamin: Selected Writings 1927–1934, Volume 2* (ed. and trans. Michael William Jennings, Marcus Paul Bullock, Howard Eiland, Gary Smith, Rodney Livingstone and E.F.N. Jephcott), Cambridge, MA: Belknap Press, 1999, p.238.
- 15 Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*, *op. cit.*, p.54.

- 16 Michael Marrian and John Bender, *Culture of the Diagram*, Stanford, CA: Stanford University Press, 2010, p.202.
- 17 Morris, poster for tapestries at John Radcliffe Hospital, Oxford.
- 18 *Ibid.*
- 19 Morris, poster for 'Lumen', exhibition at St Clements Old Psychiatric Hospital, London, 2013.
- 20 Morris also made a vertically oriented heliograph, which she printed on wallpaper and hung in a stairwell for the exhibition 'Lumen'. (*Long Exposure\_2010-2012, Test piece [for Tapestry]*), 2013.
- 21 Morris, poster for tapestries at John Radcliffe Hospital, Oxford.
- 22 W.G. Sebald, *The Rings of Saturn* (trans. Michael Hulse), London: Vintage Books, 1998, p.272.
- 23 *Ibid.*, pp.282-83.
- 24 Malcolm Bowie, *Lacan*, Cambridge: Harvard University Press, 1993, p.76.
- 25 Michael Levenson, 'Stephen's Diary in Joyce's *Portrait* – The Shape of Life', in Mark A. Wollaeger (ed.), *James Joyce's A Portrait of the Artist as a Young Man*, Oxford: Oxford University Press, 2003, p.191.
- 26 *Ibid.*, p.194.
- 27 Moyra Davey, *The Problem of Reading*, Los Angeles: Documents Books, 2003, p.22.
- 28 See my *Beyond Pleasure: Freud, Lacan and Barthes*, University Park, PA: Penn State University Press, 2007.
- 29 Leo Steinberg, 'Other Criteria,' in *Other Criteria: Confrontations with Twentieth-Century Art*, Oxford: Oxford University Press, 1972, p.85. Rosalind Krauss wrote a piece on Rauschenberg that was deeply indebted to Steinberg. In 'Rauschenberg and the Materialized Image' (1974), she cites his 1972 article 'Reflections on the State of Criticism', the first published version of 'Other Criteria'.
- 30 For more discussion of his topic, see Krauss, 'Notes on the Index: Seventies Art in America,' *October* 3, Spring 1977, 68-81; and 'Notes on the Index: Seventies Art in America (Part 2)', *October* 4, Fall 1977, pp.58-67; reprinted in Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, MA: MIT Press, 1985.
- 31 Steinberg, 'Other Criteria', *op. cit.*, p.90.
- 32 *Ibid.*, p.84.
- 33 *Ibid.*, p.88.
- 34 *Ibid.*
- 35 This is a notion Morris borrows from Proust's 'The Intermittences of the Heart', a chapter heading from his novel *In Search of Lost Time*.